

SHINING TIME STATION

"MOVIE COMES TO TOWN"

BY

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SECOND DRAFT
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SCENE 1
(MAINSET)

(STACY IS ALONE AT THE TICKET
BOOTH, WORKING.)

(SRX: PHONE RINGS. STACY PICKS IT
UP.)

STACY (INTO PHONE):

Shining Time Station,
Stacy Jones speaking...
Yes, Mr. King. What can
I do for you?... Yes,
sir. Billy's got the new
freight schedule... Okay,
I'll call you back.

(STACY HANGS UP, CROSSES TO
BILLY'S, EXITS, THE STATION IS
EMPTY FOR ONE BEAT, THEN ENTER
BARRY, THE DIRECTOR, MIDDLE-AGED
HOLLYWOOD TYPE: BALD, BASEBALL
CAP, HAWAIIAN SHIRT OR ARMANI CHIC:
SILK SHIRT, LOOSE TROUSERS,
SEDIGNER LOAFERS, NO SOCKS.)

(MR. CONDUCTOR POPS IN, STALKING
BARRY.)

BARRY:

I don't believe... It's
classic. Perfect! Look
at this place. If these
walls could talk --

(SFX: TRAIN ENTERING STATION, AS-

(BARRY WALKS AROUND, STAKING OUT
THE STATION, LIKE A THIEF OR
LOCATION SCOUT. STARING AT
EVERYTHING, HE FRAMES CAMERA SHOTS,
USING HIS HANDS AS A LENS. QUIET
AND INTENSE, HE MISSES-)

(MIDGE SMOOT ENTERS, JUST OFF THE
TRAIN. SHE DUSTS HERSELF OFF, THEN
SEES BARRY STALKING. SHE FOLLOWS
HIM. HE DOESN'T NOTICE HER, UNTIL
HE STOPS SHORT AND SHE BUMPS INTO
HIM.)

SCENE 1 (CONT'D)

MIDGE:

Oh, don't mind me!
Pretend I'm not here.
I'm a fly on the wall,
midning my own business.

BARRY:

And look at you.
Perfect!

MIDGE:

Oh? You really think so!

BARRY:

These walls can't talk
but you can. I bet
you're the eyes and ears
of this town. You know
everything and everyone.
Right?

MIDGE:

Everyone except you.

BARRY:

How refreshing. Someone
who doesn't know me.
That's so rare since I've
become famous. I'm Barry
Prince.

(PAUSE. MIDGE DOESN'T REACT.)

The director. The film
director.

MIDGE:

You make movies?

BARRY:

You bet, Toots. You know
my work?

(SHE DOESN'T BUT PRETENDS TO. IT'S
EASY. BARRY COULD NEVER IMAGINE
SOMEONE WOULDN'T KNOW HIM.)

SCENE 1 (CONT'D)

MIDGE:

Well, Mr. Prince. I am
very thrilled to meet
you.

BARRY:

Of course you are!... Now
I need some information,
Miss-

MIDGE:

Smoot, Midge Smoot. Ask
away. I'm an actress
from way back. You
werem't even born when I
played my first Carmen
Mirimba.

BARRY:

Oh no. Not an actor. I
need someone who really
works here.

(FELIX ENTERS IN HIS BUS DRIVERS'
OUTFIT.)

BARRY (CONT'D)

Oh good. Just the man I
want to see. Hi, I'm
Barry Prince.

MIDGE:

The director. The famous
director. We were just
talking about the old
days-

BARRY:

I want to make a movie
and I need your help.

FELIX:

You do? A movie? Me?

SCENE 1 (CONT'D)

BARRY:

I'm not sure. I still
have a big decision to
make, but I know I want
to get this on film.

(HE GESTURES GRANDLY TO THE
STATION)

The past, the railroad,
the classic America
thing...

(BARRY PUTS HIS ARM AROUND FELIX.)

What are you doing now,
pal?

FELIX:

Mostly stage work. I act
in The Shining Time
Community Players.
But... acting is acting.

(BARRY DROPS FELIX, TURNS ON HIM IN
DISDAIN.)

BARRY:

Another actor! Help. I
thought you worked on the
trains as a conductor or
ticket taker. What is
that outfit you're
wearing?

MIDGE:

Felix is our bus driver-

FELIX:

ACTOR! The bus is a... a
hobby.

SCENE 1 (CONT'D)

BARRY:

I need to see the people
who work here. Look, I'm
a busy man. Right now
I'm late for a meeting
with the Mayor of East
Shemp.

FELIX:

My bus is outside. I'll
run you right down there.

MIDGE:

And I'll line up the
people here you should
see. Stacy Jones runs
the station; Billy
Twofeathers-

(BARRY NODS, IMPATIENTLY.)

BARRY:

Ok. Just say I want to
see them here. Don't
mention the movie.

(MIDGE NODS. BARRY AND FELIX EXIT.
LIKE A STUDIO EXEC WITH AN
ASSISTANT IN TWO, BRIEFING HIM.)

FELIX (V.O.)

I've done Cyrano, Romeo,
American Buffalo...

(MIDGE ALONE, IS BURSTING WITH
ENTHUSIASM. SHE HOLDS IT ONE
SECOND, THEN EXPLODES.)

MIDGE:

(CALLING) STACY! BILLY!
Come out. Come out,
wherever you are.
Hollywood is calling!

(STACY AND BILLY RUN OUT.)

SCENE 1 (CONT'D)

STACY:

Midge! Are you all
right?

MIDGE:

I've been discovered.
I'm going to be a movie
star.

BILLY:

Hold on here Midge.
What's this all about?

MIDGE:

A director - my friend
Barry Prince, the famous
director - is in town to
make a movie. here.
And, hold tight. I told
him about you two. He
wants to see you both.
He loves your work.

STACY:

Why would he want to see
us?

MIDGE:

To give you parts in his
movie!

BILLY:

What kind of movie?

MIDGE:

I can't say... Okay. One
clue.

(MIDGE GESTURES TO THE STATION, ALA
BARRY.)

It's about this... A
classic.

(MIDGE PUTS HER ARM AROUND STACY,
ALA BARRY.)

SCENE 1 (CONT'D)

MIDGE (CONT'D):

Stacy, dear, I know
you'll get a nice little
part. You're young and
pretty. But
inexperienced. So watch
me. See how I work-

BILLY:

Midge, did you forget
that STacy used to be a
professional actress?

(MIDGE, MIFFED, TAKES HER ARM FROM
AROUND STACY.)

MIDGE:

Then she can be my
understudy!

(MIDGE LOOKS AROUND, RESTLESSLY.)

Well, I must run! I've
just got to let people in
on this. Ta Ta!

(EXIT MIDGE WITH A GRAND DAME
FLOURISH.)

BILLY:

That Midge. She'll get
all sorts of folks
tangled up in this rumor.

STACY:

I wonder what started it?

BILLY:

Who knows, with Midge.

(STACY AND BILLY SMILE REASSURANCE
AT EACH OTHER, THEN PAUSE AND SLIP
INTO DAYDREAMING.)

BILLY (CONT'D)

Imagine, me in a movie!

SCENE 1 (CONT'D)

STACY:

It'd be fun.

BILLY:

Sure would... Get to tell
your friends about it.

STACY:

A movie's big news.

BILLY:

Sure is... Bigger news
than a circus train.

STACY:

Well, I'll believe it when
I see it. Anyway, let's
get back to work. We've
got to finish that
freight schedule.

BILLY:

Right. If we don't,
we'll have freight cars
backed up from here to
Dillylick.

(BILLY AND STACY NOD AND GET TO
WORK.)

SCENE 2
(INT. JUKEBOX)

TEX:

Did you hear that? A
movie? It's our big
chance to get out from
under Schemer.

DIDI:

Yeah, Schemer's kept us
locked up in this dump
long enough. It's
about we got our big
break.

GRACE:

Let's go to the director
before Schemer. He'll
ruin everything.

TITO:

Yes! We gotta audition
and blow this movie
cat's mind. Tell you
what we're gonna do--

(THEY JUMP IN WITH OVERLAPPING
ANSWERS)

TEX:

I'll write a new country
song.

DIDI:

A rock sound track sells
movies.

GRACE:

A movie needs soul. I'll
sing.

REX:

It needs a hero, like me.

SCENE 2 (CONT'D)

TITO:

Stop. It's a movie.
Think big. Action. Fun!
Now, what's the most fun
movie ever made? That
old singin', dancin',
hoopin', hollerin',
laughin', cryin', cast o'
thousands, big screen
musical. So my idea is,
we're gonna do for Mr.
Prince.

DIDI:

What if he's got his own
ideas?

TITO:

If he's asking those
guys for help, he's got
nothin'. He's
desperate. So get to
work.

SCENE 3
(MAINSET)

(STACY IS LOOKING IN A MIRROR,
DOING FACES, ACTING "A" FOR ANGER,
"B" FOR BORED, "C" FOR CRANKY, "D"
FOR DISGUSTED, "E" FOR EXCITED.
DAN, KARA AND BECKY ENTER, EXCITED.)

DAN:

Stacy, what are you
doing?

STACY:

Oh, just some expressions
I learned in acting
class.

(THE GIRLS TURN TO DAN
TRIUMPHANTLY.)

BECKY:

See, it's true. The are
making a movie at Shining
Time Station.

BECKY:

I told you a movie was
coming.

DAN:

I thought you were teasing us.

KARA:

Are you going to be in
it? Are famous movies
stars coming here?

STACY:

No. It's not true. It's
just Midge Smoot, with
her wild imagination,
spreading rumors.

BECKY:

But my Mom met the director
at Barton Winslow's store.

SCENE 3 (CONT'D)

(STACY REACTS, AMAZED. BECKY IS
ADAMANT.)

STACY:

Really, you mean it's true?

BECKY:

That's what my Mom said.
Isn't it awesome?

(THE KIDS GET A STARSTRUCK LOOK>)

BECKY:

Are you the movie star?

DAN:

I wish I could be in that
movie.

STACY:

Maybe you can.

BECKY:

What do you mean?

STACY:

Midge said the director
was coming to see me and
Billy about being in his
movie. But there's too
much work at the station,
we can't be in any
movie.

(THE CHILDREN VENT SOME
DISAPPOINTMENT.)

But maybe there are
children's parts you
could try out for.

(THE CHILDREN CHEER UP INSTANTLY.)

DAN:

Can we? We're not
actors.

SCENE 3 (CONT'D)

STACY:

Acting takes a lot of imagination. You've got to be as real and honest as you can in a make-believe situation.

BECKY:

Can you help us?

KARA:

Can you show us how?

STACY:

I've got an idea; let's try something. I'll start doing an imaginary character. When I point to you, you jump into the story as another character. Say a few lines, then point to someone else who starts acting.

(THE CHILDREN NOD, EAGER TO TRY.)

Okay? Now let's see... I know. We'll do Cinderella. Okay?

(STACY STANDS WITH THE CHILDREN.)

Now, don't think. Act. One, two, three, jump in. Ready?

(STACY POINTS TO DAN WHO STANDS TALL AS HE UNWRAPS AN IMAGINARY SCROLL AND PROCLAIMS.)

STACY/DRUSILLA

Oh, look. A messenger from the palace. The king sent him.

SCENE 3 (CONT'D)

DAN/MESSENGER

Everyone in this kingdom
must come to the palace
ball. The prince must
choose a wife.

(DAN POINTS TO KARA.)

KARA/GRISELDA

Oh goodie. A ball. I'll
wear the most beautiful
gown.

(KARA FORGETS TO POINT. PAUSE.)

STACY/DRUSILLA

No, I'll wear the most
beautiful gown. (TO
BECKY) What about you
Cinderella?

BECKY/CINDERELLA

Me? I don't have any
gowns.

(BECKY POINTS TO KARA.)

KARA/GRISELDA

That's okay. I'll lend
you one.

STACY:

(WHISPER) You're the
wicked step sister. Be
mean.

KARA/GRISELDA:

You? In those rags.
Yuck. The king doesn't
want you at his grand
ball!

DAN:

(ANGRY) He does so, you
bully. He said everyone!
I should know!

SCENE 3 (CONT'D)

(STACY CLAPS, TO PULL THEM BACK INTO THE GAME.)

STACY:

Braco. Great. You're really into it. That was terrific.

(MR. CONDUCTOR APPEARS, HIS HEAD UNDER A BLACK CLOTH OF AN OLD MOVIE CAMERA, WITH A TRIPOD AND CRANK, WHICH HE TURNS AS HE FILMS THEM.)

MR. CONDUCTOR:

Go on. Don't stop. Keep going.

BECKY:

Peek a boo, Mr. Conductor. Are you playing hide and seek?

(HE STICKS HIS HEAD OUT FROM UNDER THE CLOTH.)

MR. CONDUCTOR

No. I'm shooting amove. With all this talk about movies, I thought I'd make one myself.

DAN:

With that old thing? No way. Cameras are complicated, with zooms and booms and ... er, stuff.

MR. CONDUCTOR:

Maybe now, but this old thing works. A camera is very simple.

(MR. CONDUCTOR USES THE CAMERA TO DEMONSTRATE.)

SCENE 3 (CONT'D)

MR. C. (CONT'D):

You see it's just a black box (like this) with a pin hole lens (here) for light, and special paper, or film (in there) - to catch what the lens sees.

(HE LIFTS FINGER OFF LENS.)

That's how pictures are made.

BECKY:

But we're talking about movies.

(MR. CONDUCTOR TAKES A FLIP BOOK, AND FLIPS IT.)

MR. CONDUCTOR:

Movies are just pictures on film moved fast, like this. See? So fast the eye sees them as one moving picture.

(MR. CONDUCTOR HOLDS A SPOOL OF FILM IN FRONT OF A LIGHT TO DEMONSTRATE.)

See the train? Now I'll make it speed by moving the film fast-

(BUT AS HE TRIED TO SPEED THE FILM, HE GETS ALL TANGLED UP IN IT. IT'S A MESS.)

Like this. Wait! Oh, no! I can't move it fast enough to show you. I need a projector.

(THE KIDS SMILE INDULGENTLY. THIS IS KID STUFF. THESE HIGH TECH 90'S KIDS ARE FAR BEYOND THAT.)

SCENE 3 (CONT'D)

DAN:

That's okay; we get it.
Thanks.

MR. CONDUCTOR:

As a kid I used to go to
the movies, hop in the
projector and ride the
film reel as it turned.
It was like my own Ferris
wheel.

(THE CHILDREN LOOK AMUSED.)

BECKY:

Did you ever watch the
movie?

MR. CONDUCTOR:

Sure. I love movies.

DAN:

Especially one with
speeding trains, right?

MR. CONDUCTOR:

No. Trains are my real
life. I go to movies to see
beyond my little world.

DAN:

What's your favorite
movie?

MR. CONDUCTOR:

It's hard. I've seen so
many: Little Big Man, The
Little Arc, Little Lord
Faunterloyle, Little Miss
Marker... My favorite was
one about a movie
theater: "The Smallest
Show on Earth." But they
ruined it when they
changed the name to "Big
Time Operators."

SCENE 3 (CONT'D)

KARA:

Well soon you'll have a
new favorite -- the movie
we're going to be in.

(THE KIDS ARE CLEARLY BITTEN BY
MOVIE FEVER. AS THEY TALK, THEIR
EXCITEMENT GATHERS STEAM.)

DAN:

Yes. We're going to be
in a real movie.

BECKY:

Maybe with famous movie
stars.

KARA:

When the movie comes out,
if everyone loves it,
we'll be famous too.

DAN:

And rich and live in a
mansion.

DAN:

We'll do everything we
want to.

BECKY:

We won't have to go to
school.

KARA:

We'll hire people to get
us whatever we want.

(MR. CONDUCTOR AND STACY LOOK
STRICKEN.)

SCENE 3 (CONT'D)

BECKY:

But we won't get all
stuck up or snobby and
spoiled. We'll still be
ourselves.

MR. CONDUCTOR:

Well, that's a big
relief.

STACY:

I don;t want to
discourage you, but you
may not get a part. Or
only a very samll one.

(MR. CONDUCTOR GETS A MISCHIEVOUS
LOOK.)

MR. CONDUCTOR:

(SMILES) A very small
part?

STACY:

Most children's parts are
small.

MR. CONDUCTOR:

Well, if small parts are
for small people, then
shouldn't the biggest
small part go to the
smallest person -- like
me?

(STACY AND MR. CONDUCTOR LAUGH.)

STACY:

I don't see why not?
The biggest small part
may be perfect for you.

BECKY:

(TO MR. CONDUCTOR) Oh,
could you be in it? (TO
STACY) Could he?

SCENE 3 (CONT'D)

KARA:

It would be so cool if
you were in our movie.

MR. CONDUCTOR:

First it's the movie.
Now it's your movie?
Things are moving quickly
since this movie came to
town.

SFX: ANIMAL NOISES FROM THE YARD:
(DISCONTENTED COWS, MECHANICAL
SOUNDS OF FREIGHT TRAINS BEING
BUMPED, COUPLED.

STACY:

Everything's moving
except the freight. If I
don't get back to work on
that schedule -

MR. CONDUCTOR:

Don't count your chickens
before they're hatched.
If I were you, I wouldn't
count anything.

(EVERYONE STOPS SHORT.)

STACY:

Do you know something we
don't?

BECKY:

Are there no parts for
kids? Have you heard
anything?

MR. CONDUCTOR:

No, I haven't but you
remind me of Thomas's
friend, Henry.

(MR. CONDUCTOR BLOWS HIS WHISTLE
AND WE GO TO:)

(SPFX: THOMAS INTRO FX)

SCENE 4

(VT: TTE, "TENDER ENGINES")

SCENE 5:
(MAIN SET)

(MR. CONDUCTOR IS SMILING AT THE
KIDS, AS IF THEY GOT THE POINT.
THEY DIDN'T.)

BECKY:

Poor Henry! That was so
mean.

MR. CONDUCTOR:

Was it mean? Or did
Henry deserve it?

KARA:

Why, for showing off?

DAN:

Or for picking on Gordon?

BECKY:

Whatever. I feel sorry
for him.

MR. CONDUCTOR:

Well, Henry really
brought it onm himself,
didn't he? He got all
excited about how grand
he'd be with all those
extra tenders - before he
knew what they really
were.

DAN:

Yeah, but what does that
have to do with us?

SCENE 4 (CONT'D)

MR. CONDUCTOR:

Aren't you doing the same
thing as Harry now?
You're letting day dreams
run away with you. You
don't even know for sure
there is a movie, or what
it's like, or if you can
be in it, but you're
already famous stars.

(MIDGE SMOOT ENETERS IN FULL CARMEN
MIRANDA GEAR, DOING A LITTLE
SAMBA.)

Oh no! This whole town
has a bad case of movie
madness.

(MR. CONDUCTOR DISAPPEARS.)

STACY:

Midge! Interesting costume.

MIDGE:

Costume? What costume?
This? I wore this fifty
years ago today in
"Flying Down to Rio". I
was Carmen Con
Gusto.

STACY:

I thought it had to do
with a certain director
and a movie.

MIDGE:

He's here? Where? Oh,
no --

(MIDGE WHEELS AROUND, LOOKING FOR
THE DIRECTOR. THIS SENDS FRUIT
FLYING. KIDS SCRAMBLE FOR IT,
TRYING NOT TO GIGGLE. SCHEMER
WATCHES)

I must get this fixed.

SCENE 4 (CONT'D)

STACY:

Don't go. I can do that.
Billy's got a glue gun
in his shop. Let me
finish the freight
schedule and I'll help
you.

MIDGE:

I don't have time. I've
got to rehearse. Oh
dear...

(MIDGE EXITS GINGERLY, TRYING NOT
TO DISLodge FRUIT. AS SHE
MANEUVERS, STACY HELPS HER. THE KIDS HUDDLE
AND WHISPER EXCITEDLY)

DAN:

Stacy, When actors
audition for a show do
they wear costumes?

STACY:

No, but they get a prop,
a hair-do, anything, to
help them look and feel
like the part.

(THE KIDS EXCHANGE A CONSPIRATORIAL
LOOK.)

BECKY:

Uh, we have to go now.
Bye.

STACY:

Sure. Call me if you
need help.

(THE CHILDREN EXIT. SCHEMER
TIPTOES OUT, TOO)

SCENE 6
(INT. JUKEBOX)

(EVERYONE HOLDS A SCRIPT
REHEARSING.)

TEX:

It's lonesome out there.
Only the howl of coyotes
and the hiss of rattlers
for a lullaby.

DIDI:

It's lonesome here,
without you.

GRACE:

Ask her not to go, you
big lug.

REX:

Tex, the horses are
restless.

GRACE:

"Horses is all you care
about." I can't say this!
It's not me.

(GRACE, DISGUSTED, THROWS DOWN HER
SCRIPT.)

TEX:

You're purtier than any
horse.

DIDI:

"Gee, do you really think
I'm prettier than your
horse." (TO TITO) Who
wrote this? "Purtier
than a horse?" It's
terrible.

TEX:

Hey. That's my line.

SCENE 6 (CONT'D)

DIDI:

No, it's mine. It may be
bad but it's mine.
"Purtier than a horse."
That's me.

TITO:

Cut! Cut! Forget the
words. It's a musical.
Cut to the song. When
the director hears that,
we'll be out of here so
fast, Schemer will eat
our dust. Star again.
From the top!

SFX: EARTHQUAKE

SCENE 7
(ARCADE)

(SCHEMER JUMPS INTO THE ARCADE IN AN ECLECTIC SUPER HERO PUMPED UP COSTUME. HIS UPPER MUSCLES NOW ARE HUGE, BLOWN UP BALLOONS.)

STACY:

Schemer, you scared me.
I didn't recognize you.
You look so different.
So big.

(SCHEMER FIXES HIS MUSCLED PADDING, THEN FLEXES AND DOES HIS RAP SONG AS IF TO A HUGE AUDIENCE.)

SCHEMER:

My name is Schemer
And I'm here to say
I like to work out
Every day.
Yo! Check me out
My muscles rule.
Boss Schemer's on top.
Yeah, I'm real cool.
I'm unstoppable
I never rest.
Oh yeah, you know it.
I am the best.
Mega-Schemer, Super-Schemer,
This is how it's done.
Schemer Man is a super
star,
Yo, Schemer's Number One.

(HE LOOKS AROUND AND SEEING ONLY STACY, STOPS)

Hey, Miss Jones? Where's
this director?

(SCHEMER BLOWS MORE AIR INTO HIS INFLATABLE MUSCLES.)

STACY:

I don't know, but a lot
of people are waiting to
see him.

(SCHEMER, MOUTH FULL OF HOT AIR, GESTURES "WHY")

SCENE 7 (CONT'D)

STACY (CONT'D):

I think everyone's
hoping to get a part in
his picture.

(SCHEMER EXPLODES IN LAUGHTER,
GASPS, COUGHS.)

SCHEMER:

Oh, no. Oh please. Oh
don't make me laugh with
my mouth full. That's
hysterical. Them?

(HE MAKES A DISMISSIVE GESTURE
TOWARDS THE TOWN.)

Them! In my movie?
That's so funny!

(HE LAUGHS DERISIVELY. STACY IS
ANGRY.)

STACY:

What's so funny. Besides
the idea that it's your
movie, I don't see why
you're laughing?

(SCHEMER MAKES A SHOW OF PULLING
HIMSELF TOGETHER. HE PUTS ON A
LONG FACE.)

SCHEMER:

No, you're right. It's
not funny. It's really
sad. All those people
thinking they can be in
show business.

(SCHEMER LOOKS AROUND WITH A
SENTIMENTAL AIR.)

You know, I'll be sad to
leave. It's a sweet
little place. It was
like home way back
when...

SCENE 7 (CONT'D)

STACY:

You're leaving the
arcade?

SCHEMER:

The arcade! Feh. Small
time nowhere. The arcade
is history. I'm going to
be a movie star.

STACY:

Shouldn't you wait and
see what happens? We
don't know yet what the
director needs.

SCHEMER:

Look, a star name sells
tickets. All a movie
needs is one big star:
Flipper, Wayne, Schemer.
Show biz is star biz.

STACY:

But movies use a lot of
people.

SCHEMER:

Who was in Rocky I?
Rocky. And in Rocky II?
Rocky. Who knows who
else was in it? Who
cares?

(STACY GETS REALLY ANNOYED AT
THIS.)

STACY:

Oh, Schemer. That is so
self-centered, cruel,
mean-spirited.

SCENE 7 (CONT'D)

SCHEMER:

Now, don't get all jealous, Miss Jones. My fame may be good for your railroad business. I have a little plan to soften the blow of being left behind unknown.

STACY:

I can't wait to hear this!

SCHEMER:

You know how Elvis fans go to Graceland. And they run bus tours past stars' homes in Hollywood. Well, we can work something out. If you give me a good rate, I'll make Shining Time Station Arcade into a national Schemer shrine. Maybe even the first stop on the tour of "Schemer, The Early Years."

STACY:

Schemer, you are unbelievable.

SCHEMER:

I know. Sometimes I'm so brilliant I scare myself.

(SCHEMER REACTS EXHUBERANTLY IN A BRIEF FLURRY OF KARATE KICKS. ONE WILD KICK AND KARATE CHOP TO THE JUKEBOX JOSTLES THE BOX. THE PUPPETS SCREAM "IT'S AN EARTHQUAKE. IT'S THE BIG ONE! WE'RE NOT EVEN IN HOLLYWOOD YET." IT HURTS SCHEMER'S HAND SO BADLY HE STARTS HOLLERING *#!!*%#*#!!.)

SCENE 8
(WORKSHOP)

(BILLY STICKS HIS HEAD OUT OF THE
WORKSHOP. SEES IT'S SCHEMER MAKING ALL THE
NOISE.)

BILLY:

Schemer, the one man
crowd.

SCHEMER:

Bill, Bill! What do ya
think? Last chance to
get my autograph before
I'm a movie star. Get it
now, while it's still cheap.

BILLY:

Later, Schemer.

(BILLY CLOSES HIS WORKROOM DOOR.
PAUSE AS HE HEARS HIS OWN WORDS,
STOPS AND STRIKES A SELF-
CONSCIOUSLY HEROIC STANCE.)

Hey, that wasn't half
bad. "Later, Schemer."

(THINKS A BEAT THEN TURNS HIS BACK,
FLEXES AND DROPS HIS VOICE, AND
WITH A MENACING LOOK, TOSSES THE
LINE OVER HIS SHOULDER)

I Said, "Leter Schemer."

If that foll Schemer can
be in a movie, anyone
can.

Imagine, me in movie...

SCENE 9
(MAINSET)

(STACY IS WORKING AT THE COUNTER.
FELIX ENTERS, DRESSED AS HOOK.)

FELIX (AS HOOK):

Where are you, you
bloated wharf rat? As
soon as I catch you,
you'll walk the plank.

STACY:

That's so good, Felix. I
never would have
recognized you.

FELIX:

Then how did you know it
was me?

STACY:

Your voice.

FELIX:

Do I sound mean enough?

FELIX:

I'm doing this for my
audition because bad guys
are such good parts. You
really get to act.

STACY:

Oh I know. I always
played cute perky girls
or goody goods. But I'd
love to play the villain.

FELIX:

What are you trying out
for?

SCENE 9 (CONT'D)

STACY:

Me? Oh, no. I gave up acting to run the family business. And running a railroad is a full time job. In fact, if I don't hurry and finish that freight schedule, I'll have freight cars sitting in my yard instead of speeding to their destinations. This place will be a zoo.

SFX: ANIMAL NOISES FROM OUTSIDE

(STACY, CONCERNED, GOES TO LEAVE BUT...)

FELIX:

Stacy, before you go. What do you think of my costume? And my acting? Be honest.

STACY:

It's great. Just great...

(SHE IS UNCONVINCING. FELIX SEES AND WAITS.)

But... (PAUSE) Who are you?

FELIX:

I'm Hooook. Can't you tell?

STACY:

OH! It's just... Without a hook -- it takes time to get it.

FELIX:

I couldn't find a hook.

SCENE 9 (CONT'D)

STACY:

Make one out of... I
know. Wire coat hangers.
Just tape the point so
you don't hurt anyone.

FELIX:

Stacy, you're wonderful.

(THE CHILDREN ENTER, DISGRUNTLED,
IN MAKESHIFT COSTUMES: DAN AS A
LOST BOY, KARA AS A HIP HOP DANCER
IN BACKWARDS CLOTHES AND BASEBALL
CAP AND BECKY AS CINDERELLA IN
RAGS, PRE-GODMOTHER.)

STACY:

Look who's here! A
wandering band of players
to entertain us?

FELIX (AS HOOK):

It Looks like Peter Pan's
Lost Boy. And which one
of you girls is Wendy?

STACY:

You kids look great.

DAN:

No I Don't. I didn't
have enough hair goo for
good spikes.

KARA:

I Look like a geek. All
my cool clothes were in
the laundry.

BECKY:

You! I wanted to
Cinerella but I only had
this. I look so stupid.

SCENE 9 (CONT'D)

(STACY TAKES ONE LOOK AT THE COSTUMES. THINKS, THENS HE PULLS GLUE GUN, SCISSORS, HAIR GOOP, MAKEUP, COSTUME SCRAPS FROM HER DRAWER AND STARTS FIXING THE KIDS UP, MAKING THEM LOOK AND FEEL GOOD, AS SHE TALKS.)

STACY:

Well, I said you look great and I meant it. And if you let me put a few last touches on your costumes, I'll tell you a story.

FELIX:

Well, I better go make my hook before Mr. Prince gets back. Bye.

STACY:

Oh, Felix? When are the auditions?

FELIX:

I guess soon, very soon. Bye!

(EVERYONE AD LIBS GOOD BYES TO FELIX AS STACY STARTS TO FUSS, ESPECIALLY ON BECKY'S COSTUME.)

SCENE 9 (CONT'D)

STACY:

When I was a girl, my father took me to my first movie. Cinderella. I couldn't believe how wonderful her world was. Mice and animals talked to her. When she sang, birds sang along. I stood right up in the theatre and said, "This is so beautiful. I want to live here. Don't ever take me home." Everyone laughed, but I didn't care. I had only one thought. I must be an actress. I must be in this story. I must be in Cinderella. And now I finally got my wish.

(SHE STEPS BACK TO ADMIRE BECKY, TRANSFORMED.)

STACY/FAIRYGODMOTHER:

"Cinderella, I have but one command. You must return before midnight. If you are not, my magic spell will no longer work."

BECKY:

Oh, Stacy, thank you. You're the best Fairy Godmother ever.

(EVERYONE SMILES APPRECIATIVELY AT STACY, BEAMING AT THE KIDS, ADMIRING EHR HANDIWORK, UNTIL SHE IS "AWAKENED" BY-

SFX: HUGE ELEPHANT CALL FROM FREIGHT YARD

ON STACY'S REACTION:

SCENE 10

(MAINSET - LATER)

(EVERYONE, COSTUMED, SITS SLUMPED
AND BORED, WAITING, EXCEPT MIDGE,
POISED TO SAMBA, WHO PRACTICES HER
STEPS SLOWLY, COUNTING ALOUD)

MIDGE:

On, two. Bump. Kick.
No, one, kick. Two,
smile. Toss ruffle.

DAN:

Boy, there's nothing to
do...

KARA:

Hurry up and wait.

FELIX:

That's movie-making. Up
at 6, into makeup,
then wait and wait for your scene.

BECKY:

When I'm famous I'll hire
someone to do my waiting.

(STACY AND BILLY ENTER FROM THE
FREIGHT YARD. STACY CARRIES STRAW,
A BROOM AND A PUMPKIN. DUSTY AND
FRAZZLED, THEY DUST THEMSELVES OFF.
STACY GIVES THE PROPS TO BECKY AND
TURNS KARA'S BASEBALL CAP BACKWARDS
AS BILLY CHECKS DAN'S WHEELS.)

SFX: MR. CONDUCTOR

(IN THE CORNER, MR. CONDUCTOR, UNSEEN,
BEGINS TO FILM THIS SCENE. HE PANS
THE CROWD.)

(BARRY THE DIRECTOR ENTERS.)

MIDGE:

Here he is! It's Mr.
Prince.

SCENE 10 (CONT'D)

BECKY/CINDERELLA:

The Prince? The prince
is here? Oh dear!

BARRY:

Hi, Toots.

(BECKY RUNS INTO THE ARCADE SHYLY.
EVERYONE HOPS UP AND STARTS HIS
ACT. DAN GRABS A SKATEBOARD AND
TRIES TO GET SPACE. KARA STARTS
HER HIP HOP CARTWHEELS. FELIX-HOOK
PULLS A HOOK FROM HIS PIRATE
SLEEVE, SNARLS AND CIRCLES TEH
BEWILDERED DIRECTOR.)

FELIX:

'Whot 'ave we here,
Cap'n?

MIDGE:

Ole, Mr. Prince. Watch
this!

(SCHEMER JUMPS INTO THE ROOM, STOPS
IN FRONT OF THE DIRECTOR, AS IF
HE'S FACING HIM OFF)

SCHEMER-HERO:

Brace yourself, man.
Schemster is here. The
Ultimate Hero.

BARRY:

What's going on here!

(BARRY GOES TO PUSH SCHEMER AWAY.)

SCHEMER:

Watch it. Don't touch my
body. My muscles are so
hard you'll hurt
yourself.

(THE DIRECTOR BACKS OFF, LOOKING
SCHEMER AS IF HE'S MAD. SCHEMER
GET "REAL" WITH HIM.)

SCENE 10 (CONT'D)

SCHEMER (CONT'D):

Now Barry, baby, I can go either way with this. I can start out big from the top or we can go do a gradual build 'til I'm huge for my fight scene. Or we could just have fun with it. It's up to you. You decide.

BARRY:

Out of my way, you fool!

MIDGE:

Yoo hoo, Mr. Prince. Over here. Get ready for my ba ba boom.

SCENE 11
(JUKE BOX)

REX:

Do you hear that racket?

TEX:

Them's sick coyotes!

DIDI:

Her ba ba boom is way
off.

GRACE:

Girl's go no natural
rhythm.

(SFX: MAINSTAGE CHAOS LOUDER.
TITO SHOUTS)

TITO:

Someone should put them
out of their misery.
Come on. Let's show 'em
how it's done. Get ready
for the finale. Places.

(PUPPETS SCRAMBLE TO GET INTO PLACE
AND FALL ALL OVER EACH OTHER.)

SCENE 12
(MAINSET)

(CHAOS. EVERYONE RUNS INTO EACH OTHER'S ACT)

(MIDGE SMOOT'S FRUIT IS FALLING. SHE GRABS IT, SMILING AT THE DIRECTOR. SHE PRETENDS IT'S PART OF HER ACT AND STARTS JUGGLING. FRUIT FLIES)

FELIX:

Watch it. You'll hurt someone.

SCHEMER:

Not me. Everything bounces off Super Schemer's Super Hide.

MIDGE:

Out of my way you stuffed bully!

SCHEMER:

Oh yeah. Lethal Woman and her Deadly Flying Fruit Salad. Ha, I'm so scared.

MIDGE:

How dare you speak to me like that, you bag of hot air.

(DAN TRIES TO MAKE ROOM TO SKATEBOARD IN THE SAME SPACE KARA TRIES TO HIP HOP AND BECKY TO DO GRAND JETE'S. IT'S A MAD HOUSE.)

DAN:

Clear the balloons! Make way for my back flip.

KARA:

Do you mind? I'm in the middle of my Electric Slide here...

SCENE 12 (CONT'D)

(SCHEMER KNOCKS INTO KARA AND DAN.)

SCHEMER:

Out of my face, maggots.
Super-Schemer never
appears with children or
with dogs.

(HE LEANS DOWN TO THEM, ARMS LIKE
COLOSSUS)

And which of you is which?

FELIX:

That's it. Now you've
insulted Midge Smoot and
the children. Excuse me,
Schemer. You and I have
to have a talk, man to
man.

(FELIX GRABS SCHEMER'S SHOULDERS,
ACCIDENTALLY PUTTING HIS HOOK INTO
SCHEMER'S BALLOON BICEP, WHICH
INSTANTLY, AND LOUDLY DEFLATES.

SFX: TIRE/BALLOON PUNCTURE AND
DEFLATION

(SCHEMER IS DAZED THEN GRABS FELIX
TO FIGHT)

SCHEMER:

Look what you've done...
you human can-opener,
you!

FELIX/HOOK:

It was an accident, a
lucky one. Without your
water wings, you'll walk
the plank and drop
straight down to feed the
hungry fishes.

(FELIX KEEPS TRYING TO PUSH SCHEMER
OFF, EACH TIME PUNCTURING OTHER
BALLOON MUSCLES. EVERYONE IS SO
INTO HIS ACT, NO ONE STOPS THEM.)

SCENE 12 (CONT'D)

(MIDGE SMOOT UPSTAGES THEM.
DESPERATE.)

MIDGE:

Barry, dear. This is my
big production number.
The maracas start. And a
one and a two-

SCENE 13
(JUKEBOX)

(MIDGE SMOOT'S LINE ECHOES INTO
THE JUKEBOX)

MIDGE (V.O.)

And a one and a two--

REX:

That's our cue!

(PUPPET SONG: "THERE'S NO BUSINESS
LIKE SHOW BUSINESS")

SCENE 14
(MAINSET)

(J.B. KING STANDS IN THE ROOM,
SURVEYING THE CHAOS AND IS
HORRIFIED)

J.B. KING:

What is going on here?

(EVERYONE STARTS TRYING TO EXPLAIN)

Silence! Silence
everyone.

TITO (V.O.):

What? he cut our finale?

(SFX: FROM THE JUKE BOX WE HEAR
RAGGED ENDS OF MUSIC, SOUND OF
ANGRY MUMBLING AND KICKED MUSIC
STANDS.)

J.B. KING:

What is this riot in my
station? And the
carnival of animals
outside. Where is Miss
Jones?

(EVERYONE CROWDS AROUND THE
DIRECTOR.)

DIRECTOR:

Cut. Cut. Cut. Cut.
Cut.

J.B. KING:

Miss Jones. Miss Stacy
Jones?

(EVERYONE LOOKS, SUPRISED SHE'S NOT
THERE.)

Proceed to the ticket
office. Everyone is
waiting for you.

(STACY AND BILLY ENTER, BILLY
DRESSED AS INDIANA JONES WITH A
WHIP.)

SCENE 14 (CONT'D)

BILLY:

I tell you, Stacy. It's
my worst nightmare come
true. A zoo train in the
yard. Hungry animals,
backed up freight and no
clear track to ship 'em
out.

(BILLY SNAPS HIS WHIP IN
FRUSTRATION.)

J.B. KING:

Where have you been? I
have been trying to tell
you Mr. Prince was
coming!

(HE INDICATES THE DIRECTOR.)

And now he's arrived. To
be greeted by this!

(BECKY ENTERS FROM THE PLATFORM, A
DAZED SMILE ON HER FACE, DRESSED AS
CINDERELLA IN A BALL GOWN.)

BECKY:

The king and the prince.
I am honored to meet you.
Welcome.

(BECKY DOES A LOVELY CURTSEY TO
BOTH MEN. KING IS TEMPORARILY
SILENCED. BARRY IS INTRIGUED.)

BECKY/CINDERELLA:

Finally. We've all been
waiting and waiting.

(SHE SMILES RADIANTLY AT MR.
PRINCE. HE IS FLATTERED BY HER
ADORING ATTENTION.)

BARRY:

Charming! Utterly
charming.

SCENE 14 (CONT'D)

BECKY:

Utterly Charming? I
thought your name was
Prince Charming.

BARRY:

Witty, too. I like that.

BECKY:

It's a pleasure, Mr.
Prince. We knew you were
coming. Everyone was so
eager to meet you.

BARRY:

Have we met? You look
familiar.

J.B. KING:

You two know each other?

FELIX:

We all wanted to do
something special for
you.

J.B. KING:

Instead of doing your
work?

BARRY:

Oh, so you're all fans of
mine? How nice.

(EVERYONE SMILES RADIANTLY AT THE
DIRECTOR, WHO SMILES BACK. J.B.
KING IS ANNOYED.)

J.B. KING:

If you two will stop
this... this. Barry, you
and I have work to do.

(EVERYONE REACTS. "HUH?" STACY
SNAPS TO)

SCENE 14 (CONT'D)

STACY:

"Barry?" Mr. King, the
movie director, is a
friend of yours?

J.B. KING:

Barry Prince? Of course.
We're very close. His
whole next movie is my
idea.

BARRY:

Well, it was my idea but
not til I met King, did I
find the right trains to
work with, and the right
location to film.

(HE SURVEYS THE MADNESS AND MAKES A
FACE.)

Or so I thought. Until I
ran right smack into the
middle of this... this
carnival or-

MIDGE:

Rehearsal! We're
rehearsing Our Flowering
Cactus Ladies' Auxiliary-

FELIX:

Perez Pronto-Shining Time
Players Community Theater
All Star Musical Review.

BARRY:

Whatever it is, I can't
do my documentary on
trains here.

STACY:

A documentary? Anout
trains! No actors, no
dancers, singers. Just
trains?

SCENE 14 (CONT'D)

BARRY:

(JUBILANT)

Yes, just trains. Isn't it perfect? And my films are always such big hits.

MIDGE:

They sound pretty boring to me!

(BARRY AND J.B. KING LOOK OFFENDED)

BARRY:

People want reality programs. And Barry Prince always gives the public what they want. I have a soft heart toward them, and they repay my kindness by buying tickets to my films.

J.B. KING:

He is a very successful man!

BARRY:

Apparently audiences can't get enough of real life -- and my name -- on the big screen.

(THE DIRECTOR SURVEYS THE CROWD WITH DISDAIN.)

But this place is anything but real. Which is why I will not film here. You've made my big decision easy. I'll shoot my movie in Eggyweg.

(HE TURNS ON THEM ALL AND SHOUTS AS HE EXITS.)

With no actors! Thank heavens.

SCENE 14 (CONT'D)

(THE DIRECTOR EXITS, J.B. KING AND SCHEMER IN HIS WAKE PURSUING HIM LIKE A HUNGRY AGENT.)

SCHEMER:

Stop, I'll give you a deal. I'll ship all your movie equipment to Eggyweg half price. I'll do food for the crew. I'll rent you a juke box, cheap. Wait! Barry, baby. Let's talk.

(EVERYONE STANDS, LOOKING EMBARRASSED. STACY BOWS HER HEAD AND WALKS TO THE TICKET BOOTH, EYES DOWN. CHILDREN FOLLOW HER. EVERYONE ELSE LEAVES, GRATEFUL TO GET AWAY.)

SPFX: MR. CONDUCTOR

(MR. CONDUCTOR APPEARS WITH HIS MOVIOLA CAMERA, A PROJECTOR AND A SCREEN. HE'S IN HIGH SPIRITS.)

MR CONDUCTOR:

How did it go? It looked great in my camera but I could only get part of the action. So much was going on. I see now why they invented a wide angle lens.

KARA:

It was a total disaster. Totally awful.

BECKY:

I am so embarrassed. I got all dressed up.

DAN:

I didn't. You made me.

SCENE 14 (CONT'D)

BECKY:

We put on a big show for
nothing.

MR CONDUCTOR:

Mr. Prince thought you
kids were good. Isn't
that right, Stacy?

STACY:

He loved you. You could
see.

BECKY:

Really?

DAN:

I still feel like an
idiot.

MR. CONDUCTOR:

You shouldn't. I took
courage to get out there
and do your thing.

STACY:

You should be proud of
that.

MR. CONDUCTOR:

It's just your fantasies
ran too far ahead of you.

STACY:

I'm just sorry I got so
distracted by movie
business, I let my
railroad work slip.

MR. CONDUCTOR:

Just think, if you were
trains, you'd be movie
stars now.

SCENE 14 (CONT'D)

(EVERYONE LAUGHS. THEIR SPIRITS
ARE LIFTING.)

STACY:

Come on. Don't tease.

MR. CONDUCTOR:

The real tease is if
you'd been just Stacy
Jones of Shining Time
Station, Prince would
have certainly put you in
his movie. You'd have
been his star -

(HMM. STACY SCRUNCHES HER FACEM
RUEFULLY.)

MR. CONDUCTOR:

Instead of mine. And am
I glad. Because his
movie won't be half as
good as mine, where I
feature you all as real
people and as the
characters you played.

(EVERYONE LOOKS PUZZLED AS MR.
CONDUCTOR GETS A MOVIE PROJECTOR
AND ROLL-UP SCREEN ON A TRIPOD.)

MR. CONDUCTOR:

Stacy, would you mind
unrolling the screen?
Ever since I read about
Stuart Little getting
snapped up in a window
shade, roll-up things
scare me.

(THE KIDS AND CONDUCTOR HUDDLE
AROUND THE PROJECTOR AS MR.
CONDUCTOR'S FILM STARTS.)

SCENE 14 (CONT'D)

STACY:

Oh look. There's Kara
and Dan and who-- Oh no!
Oh, please. It's me. I
can't believe it. Oh,
look at Schemer!

(EVERYONE LAUGHS, POINTING TOT HE
SCREEN.)

STACY:

This is wonderful. You
got it all.

MR. CONDUCTOR:

See! Everyone's in my
movie.

(WE HEAR MR. CONDUCTOR'S
ANNOUNCEMENT AS A VOICE OVER A
MOVIOLA-TYPE, B/W RE-RUN OF THE
WILD SCENE WITH THE DIRECTOR.)

STACY (V.O.):

Ladies and Gentlemen.
CAst and friends.
Shining Time Station is
proud to present...

(WE HEAR STACY WHISPER, "MR.
CONDUCTOR, WHAT'S YOUR TITLE?" HE
ANSWERS: "PRODUCER-DIRECTOR"
STACY SAYS: "NO, THE MOVIE TITLE"
HE ANSWERS: "A LITTLE LIGHT
MADNESS")

STACY (V.O.):

"A LITTLE LIGHT MADNESS"
starring...

(WE HEAR STACY ANNOUNCE PRODULY, AS
THE LAUGHTER BUILDS BEHIND HER.)

Starring Everyone!

CREDITS.